

SINGERS IN CLASSIC GARB

MANY GREEK COSTUMES SEEN ON THE OPERATIC STAGE.

"Orfeo" the first opera to demonstrate possibilities of classic dress—Mme. Myrtil's costume designed by John W. Alexander—Other classic figures.

It was not altogether the revival of "Orfeo" that peopled the operatic stage of this city with more figures of the classic period than it had ever known before. It was only a year before that the Shakespearean operas brought across the stage more characters from the plays of the dramatist than any previous season had ever seen. These fashions recur in opera.

"Orfeo," however, was so exquisitely revived at the Metropolitan Opera House that it may be that it did more than any other single production to revive interest in the classic figures of the operatic stage.

Certainly in Gluck's opera there was greater suggestion as to the kind of beauty possible to classic dress than any similar production of a work had ever offered. In the old days "Orfeo" was cherished in the operatic repertoire chiefly because it was inexpensive. A few yards of cheesecloth, half a dozen pairs of silk tights, and there you were. Then a little red fire helped some.

It took the exportation of the scene models and costume plates from the opera Comique to prove how beautiful



GERALDINE FARRAR IN CLASSIC COSTUME.

foremost American artist of her day to dress her as the Greek goddess. How well she succeeded her predominance in every tableau of the opera abundantly proved. It was not alone the exquisitely graceful and dignified bearing of the American contralto that made her the most notable



Photo copyright by Mishkin Studio. MARIE RAPPOLD AS EURYDICE.

figure in the drama. This result was due in part to the beautiful draperies designed by the American artist.

When the opera was put on last year the impresarios engaged Thamar de Swirsky to dance in the fields of the blessed. At this engagement Isadora

Duncan cried long and loud. She thought that as an American she should have been asked to arrange the Greek dances. But already the dancers of the Duncan school had contributed their share toward the inspiration that led to this revival of classic dress in opera. It was the suggestion of the prettily waving draperies that inspired more than one prima donna with the desire to go and do likewise. So they did, and the result is presented in some of the views of the singing ladies shown here.

When Augusta Doria sang Venus in Oscar Hammerstein's curious revival of "Tannhauser" in French, the draperies of that contralto were designed with respect for the classic lines. Then her pose shows them to advantage.

Marie Rappold has succeeded this year to the role of Eurydice, which Johanna Gadski sang last year, and she showed that her figure can also be exhibited to great advantage in the most voluminous classic draperies. It took Marie Delma, however, to reveal what the really French idea of Orfeo's costume was.

She came after Mme. Homer and presented a marked contrast to the appearance of the American singer. Her draper-

ies flowed so freely that it looked as if she had suddenly arisen at night to answer the telephone bell and dragged the bedclothes along with her to protect her from the chill night air. But this was said to be the French manner of dressing the part, and it had the additional advantage of being well adapted to ladies of more or less ample figure.

Vera Courtenay, arrayed to appear as Helen of Troy in the last act of "Mefistofele," had to confine her aspirations to singing that role to the limited field of a photograph gallery. For the opera was never sung, although she had made every preparation to be ready for the waving of Signor Toscanini's baton.

How well she was qualified to represent the lady who bolted from seven hills Troy the picture shows, although Miss Courtenay, whose appearances with the opera company were eventually confined to one matinee at the New Theatre, did not have the opportunity to prove her vocal fitness for the part in the photograph gallery. Marie Rappold sang this same part in Boito's opera when it was given at the Metropolitan Opera House with Geraldine Farrar and Charles Rousselle in the leading roles.

It took a while to put Olive Fremstad into the draperies of the neo-Greeks that are occupying so large a share of the



Photo by White, N. Y. OLIVE FREMSTAD AS ARMINDE.

Photo copyright by A. Dupont, 1910. LOUISE HOMER AS ORFEO. COSTUME DESIGNED BY JOHN W. ALEXANDER.



Photo copyright by Mishkin Studio. AUGUSTA DORIA AS VENUS.



Photo copyright by A. Dupont, N. Y. VERA COURTENAY AS HELEN OF TROY.

attention of opera-goers nowadays. She is not the same simon pure Greek as Louise Homer, for there is a renaissance taint to her descent, but she is as nearly classical as possible under the circumstances. There are some much more classical ladies in the same opera, but none of them has attained the degree of artistic importance that entitles them to be photographed alone.

Marcelle Myrtil was the dancer to succeed Mme. de Swirsky in "Orfeo," and she has this year succeeded in being much less classical than she was. She has adapted the tulle ballet skirt to classic ideas with rather less than more success, although there was genius in the idea. In a way Olive Fremstad when she sings Venus in "Tannhauser" goes to the Renaissance rather than to antiquity for her draperies, as Mme. Doria did.

Geraldine Farrar, who looks as if she might be meant for Melpomene herself as she poses with her hand up and her lyre down, never appeared in any such character as this picture of a classical and contemplative young woman suggests. The idea of the picture originated with the Paris photographer who made it. One day Miss Farrar posed for him in all her rôles. But he had not yet got all the pictures that he wanted.

There were no more characters and no



Photo copyright by A. Dupont, 1910. LOUISE HOMER AS ORFEO. COSTUME DESIGNED BY JOHN W. ALEXANDER.

more costumes. It was then that he suggested to Miss Farrar that she make some of her draperies look as if they were classic and pose in a Grecian attitude with her lyre. That she did, and the accompanying picture is the result.

The Useful Catfish.

From the Washington Herald.

In Portland, Ore., the familiar catfish figures as a busy pioneer and a valued adjunct to the street cleaning department, according to James P. Anderson of Portland.

"This is because the terra cotta sewers and drains, especially those in the lower part of the city, frequently become choked. If the sewer is not broken it can be cleaned by passing a rope through it, to be pulled backward and forward until the obstruction is loosened and removed. The street officials have a great deal of such work to attend to, and the worry connected with getting the rope through for a long time had them at their wits' end. At last, however, they discovered a quick, sure and easy method.

"The workman goes to the river, catches a catfish, ties a string to its tail and drops it down a manhole into the sewer. It at once starts for the river and forces its way through any obstruction not as solid as bricks, dragging the string after it. Then the workman goes as far down the sewer as he deems necessary and picks up the string, which he uses to draw a wire through the pipes, and with this a rope is pulled through and the sewer is soon cleared."

UNCLE SAM'S CHURCHES.

Eight at Panama With a Heterogeneous Membership.

Although it is the common thought that most of the men now working on the great Panama Canal have left their religion behind them in the States, those who live in the Canal Zone, writes a correspondent of the Christian Intelligence, know there are many who observe the laws of Moses and lead the same pure lives they did at home.

When the canal was begun and President Taft, then Secretary of War, made his famous speech, saying: "We must provide for the families of the men who are to build this canal or we shall have a hell on earth," he was even wiser than he knew.

Family quarters were built, many men brought or sent for their wives and children, and it has paid. Family life and the presence of good, pure women in the homes have been powerful influences for good.

These families coming from every State in the Union meant that schools and churches must be provided. Again Uncle Sam met the need, and at every town along the line of the canal built schoolhouses and churches. Teachers were obtained from the States. Chaplains were employed to attend to the religious needs of Americans.

Eight chapels were built, and every one has at least one service each Sabbath. These are two-story buildings with lodge rooms on the second floor. The room on the ground floor known as the church is capable of seating about 250 people. A pulpit at one end of the room, piano and some folding chairs constitute the furnishings.

All authority rests in a body elected by the people attending the church. The executive council of the church in Cristobal is composed of men of every denomination. There are one Methodist, two Baptist, two Presbyterians, one Congregationalist and one Lutheran.

The membership is made up of "those who love the Lord." Membership in the home church is not changed, for no one in the "zone" expects to stay long. The service is broad; the hymns are those well known in all denominational circles,

and altogether we afford a good illustration of the practicability of church union.

The audiences are interesting. There are many young couples here just starting on their married lives coming to the isthmus with the "golden mist" still about them. In the back rows are many clear, clear faces among the bachelors. There are a few, a very few, young ladies; nearly all of them are nurses from the nearby hospital, though a few are clerks and stenographers.

In Cristobal Church a social is held once a month with a little entertainment or refreshments. These are managed by the ladies interested and are a means of welcoming the never-ending newcomers. As there are no financial demands upon the church (for fuel bill doesn't perplex us in the tropics), there is no need of giving for the purpose of raising money. The temporary feeling that prevails on the isthmus is not conducive to an established church, as the average length of time men stay is but two years.

Washington Learning to Skate.

From the Washington Star.

Washington society, as represented by the diplomatic, Senatorial and transient sets, has a brand new fad. It is learning to skate, and it is finding it an easy job.

Every Wednesday morning members of the different circles within circles go in automobiles and about the city and tricycle over the skating rink, where they put on up to date pneumatic roller skates and gracefully swooping and clumsily tottering over the polished floor, according to their previous experience or aptitude in getting the swing, as the instructors call it.

No "humble plebeian" is allowed to watch society thus humiliate itself, for that would be too mortifying, but among one's own set when nearly everybody is displaying an average amount of awkwardness the situation is not so dreadful. Nowhere else in the country could a spectator see such a cosmopolitan assemblage as passes over that floor in the single moment.

Planning the House.

From the Cleveland Plain Dealer.

"Well," said Clifford Herrington, cheerfully, "I've got the plans for my new house on the lake shore all finished."

"Finished to suit you?"

"No. But the architect is satisfied, and that's the best I can expect."

"Ha ha! I'm about Mrs. Herrington?"

"It's all right with her too. In fact she got that fixed before we started. You see, she's the one who's in charge of the robes, and all the architect had to do was to build a house around them."

WOMEN WHO HAVE A SAY

THINGS THEY HAVE DONE WITH THEIR VOTES IN DENVER.

Auditorium a Woman's Idea Capture of Schools and Libraries Results of Non-Partisan Movement Kind of Women Who Are in Politics

Tourists who see the half million dollar Auditorium in Denver, in which the national Democratic convention was held two years ago, do not as a rule know that it was through a woman that it came to be built by the city. Helen Belford was a member of a convention that framed a charter for Denver and of her own motion she introduced the clause which provided for the bonding of the city to build the Auditorium.

One has to look under the surface to find how many things in Denver are in the hands of women. For several years Mrs. H. A. True was president of the school board, elected to that office by the board itself. It is said that while she was president the board never took any action disapproved by her, so that the school system of Denver was practically controlled by one woman for several years.

The first political fight the Denver women ever had was over the school situation. The superintendent of the city schools had held the office since the early days of the city, and was drawing a salary higher than that of a member of congress or of the school superintendent of Chicago, a city several times as large as Denver. He was strongly entrenched in his office. He could suit everybody except the mothers of his pupils. Dissatisfaction grew among them until they finally nominated a woman who was opposed to him for the school board, and recently went forth to vote on school election day.

School election is held by itself in Colorado, and for that very reason it had been left out of the provisions of the American ballot law, which requires

previous registration. Anybody can walk up and vote at a school election. The astonished women saw that day wagon-loads of men driven in turn to every schoolhouse in town, and voted at each, all to defeat a woman for the school board. It was their first experience of repeaters and practical politics.

Their candidate was showed under, of course, but they kept coming back, year after year, with ever increasing numbers, until finally they won out. The women have had a deciding voice ever since as to who should be superintendent of schools in Denver.

The library situation is as much in the hands of the women as the schools. Mrs. A. M. Welles has been chairman of the State Traveling Library Commission ever since the law establishing it was secured by the women. The State Superintendent of Schools, who is always a woman, has charge of the State library, and Miss Anne Evans is chairman of the board of directors of the Denver City Library.

Mrs. Welles as a member of the charter convention got the library regulations that she wanted into the charter. One of them was that there should always be women on the board of the city library. Then she got Miss Evans appointed on the board. Miss Evans is a woman of wealth and makes looking after the needs of the Denver library the chief business of her life.

The women of Denver had many differences of opinion with the city librarian, a man who had been as long in office as the superintendent of schools. They wanted the open shelf system; they wanted district libraries, and they wanted various other things, all of which he refused to give them. They got them all, one after another.

The women's non-partisan political movement in Denver is carried on by women who have been through the mill of party politics since they got the vote in 1900 and who do not think it pays. The movement came into existence last spring. Since then it has attempted two things, and has accomplished both of them. One was to elect Ellis Meredith com-

missioner of elections last spring by a vote so overwhelmingly in advance of that of any of the four men elected that the men felt themselves obliged to elect her chairman of the commission. So that the conduct of elections in Denver is now largely in the hands of a woman.

In the campaign of the past fall the non-partisan women formed the Wilson Wolcott League. Mrs. Helen M. Wilson was running for State Superintendent of Schools on the Republican ticket, and Miss Anna Wolcott for regent of the State University on the same ticket. Only three candidates on the Republican ticket were elected in Colorado last November, and these two women were two of them. This was another indication that the vote of the non-partisan women was a thing to be considered.

The thing they are after is not only to elect the persons whom they consider most desirable, but also to demonstrate a power that will make them considered in every nomination made by any party. They would have liked to induce other candidates last fall, notably Miss Gail Laughlin, a suffragist and a lawyer, for the State Senate, but they feared to undertake too much. With each of their victories they have acquired confidence. All the work of their campaign is voluntary. There are no paid workers. It is the business of women who have leisure, they say, to devote part of that leisure to participating in the government of the State in which they are voters.

Miss Wolcott, who was elected regent, is a sister of Henry Wolcott, and of the late United States Senator Edward O. Wolcott. They come of the old Colonial Wolcotts of Massachusetts. It is related that at a dinner party in Denver just before the November election an Eastern man, hearing the women speak of politics, said:

"But of course you such women as you here have nothing to do with politics."

"Why, yes," said the hostess. "Miss Wolcott there is running for office now."

He looked at Miss Wolcott, stately and distinguished, with masses of snow white hair set off by a sweeping blue velvet robe, and his face expressed his surprise. Miss Wolcott has been for years proprietor and principal of one of the best known private schools for girls in the West.

Mrs. Wilson, the new State Superintendent of Schools, lived as a girl in Durango, then a high pressure frontier town. An incident of her life in those days is often recalled by old timers. The town was full of gamblers and bad

men, who made nuisances of themselves, and the community had just reached the point where it realized that they must be suppressed. A minister named Peck had said very strong things against them from the pulpit. One gambler was shot in a barroom row and his friends determined to have his funeral at Mr. Peck's church, and in the course of the funeral to sing "Angels Ever Bright and Fair."

She sang the hymn so well that the dead man's friends were soothed, the storm passed and the funeral was brought to a conventional conclusion. Mrs. Wilson was the girl and the coolness and quick judgment which she displayed at that moment have continued distinguishing characteristics of hers.

Denver people say that Mrs. A. M. Welles is back of most things the women accomplish in politics; that other women are elected to office, but it is Mrs. Welles who puts them there. She was at the head of the women's long fight in school matters. She is always chairman of their campaign committees. Remaining aloof from all party ties, she works for what she considers the best interests of the community in each campaign.

She is the wife of a mining expert, and when she went into the school fight she had two sons in the public schools. She has received an offer of a nomination for State Senate and refused it. The nomination for Commissioner of Elections was offered to her and refused. She was unanimously elected president of the State Federation of Women's Clubs and she refused that.

Mrs. Sarah Platt Decker, formerly president of the Union League of Women's Clubs, is a power in the women's political life. Her chief public work in Colorado was as chairman of the State Board of Charities and Correction, in which office she had general oversight of all the penal institutions of the State. She was a factor in securing the indeterminate sentence law. Mrs. Helen L. Grenfell, for many terms State Superintendent of Schools, and the only person who ever polled more votes than William Jennings Bryan in Colorado, is another

dominating figure among women in Colorado.

Denver women have gradually but steadily learned how to work together, and accomplish things since they got the vote. The Woman's Club owns a clubhouse, free of debt, which brings them a rental of \$200 a month. They refused an offer of \$75,000 for it not long ago. Some day they will sell it for a large sum, will build on some less valuable site and have money to invest.

The active newspaper women of Denver, a little band of scarce a dozen, have a club of their own, which brought Ellen Terry to Denver a few weeks ago. They bought the Auditorium Theatre for the day, sold out the house and cleared over a thousand dollars from the matinee. They manage some such show once a year.

Lobsters Washed Ashore in a Storm.

From the London Journal.

During the recent storm, which was the worst that has swept the New Brunswick coast in a number of years, thousands of lobsters of all sizes have been washed ashore on the North Beach at Bexton. For a distance of several hundred yards a reef was formed on the shore of all sorts of fish, including an immense quantity of rock eels as well as lobsters, which fishermen say are more than all the traps would secure in a season.

Thousands of birds of the sea were on the beach eating the soft part of the lobsters and leaving only the claws, which are strewn about in all directions. Although there have been many severe storms here in the past no one recalls an event of this kind. A great many have visited the beach to watch the gulls and other birds ravenously enjoying the feast spread for them.

Dogs' Public Baths.

From the London Globe.

Half the Vienna dogs are terriers. The fox terrier is a particular favorite. The necessity of the dogs being frequently washed has led to the establishment in Vienna of "dogs' public baths," which are to be seen in all parts of the city. One would think that dogs so popular in Vienna they would be everywhere tolerated, but such is not the case. "Dogs not admitted" is the rule at every restaurant and cafe, while the trams and omnibuses are also forbidden ground, and in the parks and squares dogs must be led.